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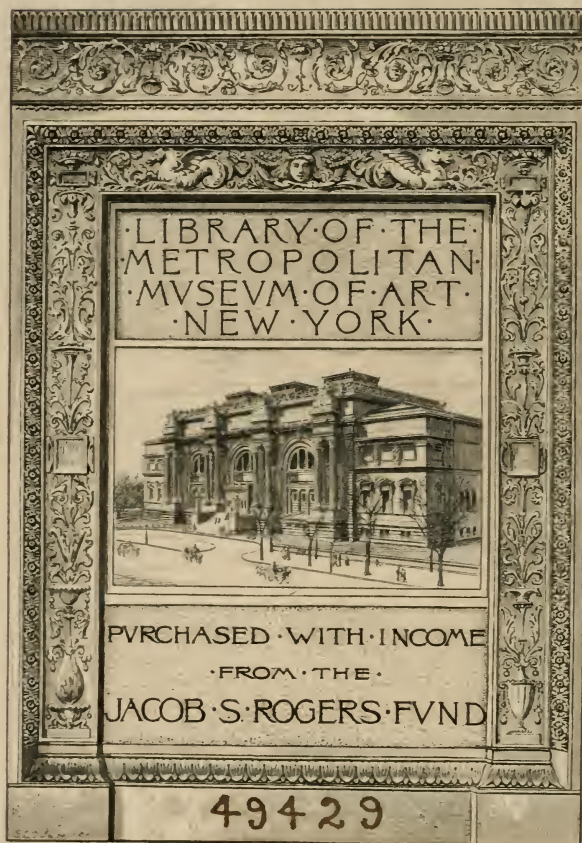
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THE NUNES COLLECTION OF
FURNITURE AND DECORATIVE OBJECTS

ON FREE VIEW

FROM SUNDAY, DECEMBER 7, 1924

UNTIL DATES *of* SALE

WEEKDAYS, FROM 9 TO 6 P. M.

SUNDAY, FROM 2 TO 5 P. M.

UNRESTRICTED PUBLIC SALE

AFTERNOON OF DECEMBER 10, 1924

AT 2:15 O'CLOCK



EXHIBITION AND SALE AT THE
AMERICAN ART GALLERIES
MADISON AVENUE • 56TH to 57TH STREET
NEW YORK



THE PRIVATE COLLECTION OF
ILO GIACOMO NUNES
PALAZZO ORSINI, ROME

ITALIAN, FRENCH, SPANISH AND ENGLISH
FURNITURE / TEXTILES, TAPESTRIES, PAINT-
INGS / BRONZES / STUCCO AND TERRA-
COTTA BAS-RELIEFS / WOOD CARVINGS AND
OTHER DECORATIVE OBJECTS
Gothic, Renaissance and Later Periods



TO BE SOLD BY ORDER OF THE OWNER
UNDER THE MANAGEMENT OF THE

AMERICAN ART ASSOCIATION, INC.

SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE



The AMERICAN ART ASSOCIATION, Inc.

*Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography*

FOREWORD

DR. ILO GIACOMO NUNES, Knight Officer of the Crown of Italy, has for the past decade been a prominent figure in the art world of Rome, entertaining the amateurs and connoisseurs, the literati and the royalty of his native land, as well as the strangers within their gates, in a most delightful manner, amidst the very congenial surroundings of his superb apartments in the heart of the world's revered art center from time immemorial—the Palazzo Orsini.

Dr. Nunes has now brought the collection which graced his palatial home, and which he assembled with discretion as well as enthusiasm from among the most notable collections of Northern Italy, the Stroganoff, the Malmignati and the Nosedà Collections chief among them, to America for dispersal through the medium of the American Art Association, Inc.

It is a fortunate circumstance for serious art collectors that Dr. Nunes has decided to share with us his treasures, and we take great pleasure in announcing this exhibition and sale of his collection.

An article which appeared in both the Roman *Carnet Mondain* and the *Idea Nazionale* may be of interest in presenting at least a bit of the atmosphere of the collection as viewed in the setting given it by Dr. Nunes:

"In a labyrinth of narrow streets dominated by the loges and terraces of the old palaces constituting the heart of ancient Rome, between the Capitol, resplendent with the glories of centuries and of Michelangelo, and the island of San Bartolommeo, which in the midst of the Tiber looks like an immense petrified ship, the eye of the passerby is attracted by the gigantic mass of an amphitheatre—it is the theatre of Marcellus, dedicated by Octavianus Augustus, the Emperor, adventurous lord of the world, to Marcellus, son of his sister, Octavia. Destined at first to public meetings and the drama, it was the first monument built in Travertino stone. The great colonnade on the outside and the immense rooms inside give distinct impression of the strength and grandeur of Rome. Inside the amphitheatre, between the towers of the Pierleoni fortress, the genial architect of the Renaissance, Baldassare Peruzzi, built the Savelli Palace, later acquired by the Orsini family, which to-day is among the greatest landmarks of the 'Eternal City.'

"Dr. Ilo Giacomo Nunes, Knight Officer of the Crown of Italy and

a pupil of Adolfo Venturi, the greatest art critic in Italy, has his home there. His apartment is among the finest in beauty and atmosphere, being the creation of his own impeccable taste, each piece therein having been selected with the sure judgment of his art knowledge. Dr. Nunes' collection has a wide range, from a Roman sarcophagus to the Hispano-Moresque gold lustre plaque of the Nosedà Collection, a unique specimen; from the Flemish tapestries to the beautiful wood panels of the Stroganoff Collection; from the great Gothic cabinets to the finest miniatures, each a masterpiece of a different artist, from a bronze statuette of Gianbologna to a rare terracotta bust by Laurana, from a Cafaggiolo vase worthy of the greatest museum to a marvelous set of flower paintings—every piece has a history. The Nosedà Collection of Milan, the Malmignati of Lendinara and the Stroganoff of Rome have contributed largely to the formation of this unique ensemble, housed in the fine Cinquecento salons, the Venetian rooms and in the great frescoed gallery (enhanced by the incomparable great gilded bed with columns) which leads to the *salle dorée*, in Dr. Nunes' home. This collection has been visited and enjoyed for years by great artists and international society; in his home Dr. Nunes is often host to large gatherings, art conferences and reunions held there which have made his apartment in the Orsini Palace a real center for art, science and society."

AMERICAN ART ASSOCIATION, INC.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. Shipping: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET,
HIRAM H. PARKE,

AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

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UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES AND
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE



THE AMERICAN ART ASSOCIATION, INC.

MANAGERS

SALE AT THE AMERICAN ART GALLERIES

FURNITURE, TEXTILES, PAINTINGS, BRONZES,
DECORATIVE OBJECTS

The Private Collection of
ILO GIACOMO NUNES

Afternoon of Wednesday, December 10, 1924

To save time and to prevent mistakes each Purchaser will
oblige the Managers by filling in this slip and handing it
to the Record Clerk or Sales Attendant on making the first
purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____



UNRESTRICTED PUBLIC SALE

WEDNESDAY AFTERNOON, DECEMBER 10, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 270 inclusive

VENETIAN AND FLORENTINE TEXTILES OF THE XVI AND XVII CENTURIES

1—CORDOVA LEATHER CUSHION

XVI Century

1.50 Stamped and gilded with medallion figure of St. Dominic.

12¼ inches by 15½ inches.

2—EMBROIDERED COVER

XVII Century

10.- Silk embroidery in colored bold design representing two caryatids with garlands; on linen. Red velvet border with similar silk lining. Narrow silk fringe.

Length, 32½ inches; width, 20½ inches.

3—TABLE COVER OF SILK AND GROS-POINT

Italian, XVIII Century

35.- A border and panels of green silk surround two panels of gros-point in rich blue, rose and green with silver surface threads. Galloon border. Cloth lining.

Length, 33 inches; width, 22 inches.

4—RED DAMASK TABLE COVER

Florentine, XVI Century

10.- Having side panels with large heraldic motives, enclosing centre panel of yellow and red brocatelle. Silk galloon edge. Cloth lining.

Length, 45½ inches; width, 22½ inches.

Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.

5—RED VELVET PANEL XVI Century
40.— Very fine color, with gold torchon lace border. Lined with linen.
(Shows signs of use.)

Length, 43 inches; width, 27 inches.

6—ROSE BROCADE TABLE COVER Italian, XVII Century
30.— Having silver and gold flowers on a self-colored design. Edged
with silver galloon. Cloth lining.

Length, 49 inches; width, 29½ inches.

7—BROCADE FLOOR CUSHION Venetian, XVIII Century
25.— Round cushion of very heavy Venetian brocade, woven with blue
and yellow flowers, on an antique yellow ground. Decorated with
yellow galloon forming gadrooned sections. Yellow silk tassel
and fringe. Blue silk underside.

Diameter, 41 inches.

8—RED VELVET CUSHION Florentine, XVI Century
50.— Red velvet and gold galloon surround a strip of embroidery in
red silk, with floral motives in architectural spirals. In the
centre a small bird. Edged with gold torchon lace. Back of
red silk.

9—LARGE CORDOVA LEATHER ALTAR FRONT Spanish, XVII Century
15.— On a gold ground, flowers and roses in bright colors and silver.

Height, 2 feet 10½ inches; length, 5 feet 10½ inches.

From the Palace of Princess Santacroce.

10—LARGE CORDOVA LEATHER ALTAR FRONT Spanish, XVII Century
15.— Spanish leather painted in colors and silver on a gilt ground
with central medallion representing the Virgin enthroned and
four figures in attitudes of adoration.

Height, 2 feet 9 inches; length, 6 feet 10 inches.

From the Palace of Princess Santacroce.

30.— 513. Cover

11—VELVET LAMBREQUIN

Roman, XVI Century

Antique crimson velvet appliqué with gold galloon in fan-shaped design. Edged with the same and fringed.

Length, 5 feet 9 inches; depth, 1 foot 2 inches.

12—TWO VELVET LAMBREQUINS

Roman, XVI Century

Of rich velvet, scalloped and decorated with gold galloon; deep gold fringe. Lined with linen.

Length, 6 feet 2 inches; depth, 1 foot 3 inches.

13—AZURE SILK COVER

Roman, XVIII Century

Splendid christening cover of pale blue for an infant Borghese prince bearing his coat of arms quartered with the Baldini arms; in brilliant gold embroidery; with gold foliations at each corner and edged with gold torchon lace. Lined with white silk.

Height, 56 inches; length, 57½ inches.

14—TABLE COVER

Venetian, XVIII Century

On a bright cream ground are branches in silver with groups of flowers in soft shades. Silver torchon lace border. Lining of blue silk. (Slightly torn near one edge.)

Length, 52 inches; width, 28 inches.

15—AMETHYST VELVET RUNNER

Venetian, XVIII Century

With princely coat of arms embroidered at one end and narrow gold lace border. Lined with striped linen.

Length, 64 inches; width, 13¼ inches.

16—BROCADE RUNNER

Venetian, XVII Century

A splendid ecclesiastical piece in original condition. On an ivory ground are branched flowers in rose and silver with surface threads in bright gold and silver. Gold torchon lace border and four tassels. Linen lining.

Length, 7 feet 5 inches; width, 2 feet 1 inch.

*Kindly read the Conditions under which every item is offered and sold.
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NEAPOLITAN AND FRENCH BONBONNIÈRES

17—TORTOISE-SHELL BONBONNIÈRE WITH MINIATURE

17.50

Corradini, Roman, XIX Century

Miniature depicting a lady in national costume crowned as the Muse of Poetry. Signed.

Diameter, 3 inches.

Note: Corradini was a well-known painter of the Roman XIX Century.

18—IVORY BONBONNIÈRE WITH MINIATURE

15.-

French, XVIII Century

Ivory, with tortoise-shell lining. On the cover within a gold frame is a miniature representing two boys playing with a dog. Probably portraying the unfortunate Dauphins of France, children of Louis XVI.

Diameter, 2½ inches.

19—ENAMELED SILVER BONBONNIÈRE

French, XVIII Century

15.-

Oval, with scalloped sides. Decorated in blue, brown and mauve enamel and gold. Hinged cover. Leather case.

Length, 2½ inches.

20—TORTOISE-SHELL BONBONNIÈRE INLAID WITH GOLD

17.50

French, XVIII Century

Entirely covered with a decoration of small gold stars and vase of flowers in centre of cover. In leather case.

Diameter, 2¾ inches

21—TORTOISE-SHELL BONBONNIÈRE WITH MINIATURE OF A LADY

15.-

French, XVIII Century

Portrait bust of a lady in First Empire costume wearing a coronet. Framed in gold. Decoration of beading on box.

Diameter, 3 inches

22—TORTOISE-SHELL BONBONNIÈRE WITH LANDSCAPE

45.-

Nicolas Poussin, 1594-1666

Miniature in a remarkable state of preservation. Framed in gold. Tiny blue and gold stars decorate the underside and edges.

Diameter, 3 inches

23—TORTOISE-SHELL BONBONNIÈRE WITH LANDSCAPE

Nicolas Poussin, 1594-1665

40.- Miniature painting in a remarkable state of preservation. Framed and mounted in gold.

Diameter, $2\frac{7}{8}$ inches.

24—BONBONNIÈRE WITH MINIATURE OF VINCENZO BELLINI

Neapolitan School, XIX Century

15.- Box in dark horn, with half-length miniature representing the celebrated composer of "Norma" sitting before an old piano reading his score.

Diameter, $3\frac{1}{4}$ inches.

25—IVORY BONBONNIÈRE WITH MINIATURE

Italian, XVIII Century

20.- Miniature framed in gold of Count Antonio Malmignati di Lendinara. Ivory bonbonnière lined with tortoise-shell.

Diameter, $1\frac{7}{8}$ inches.

26—BONBONNIÈRE IN GOLD AND ENAMEL *French, XVIII Century*

0.- On a tortoise-shell base enriched with many gold rings is one of the most perfect examples of this type of Louis XVI art. On the white enamel cover some hair forming a love-knot is wreathed around a miniature representing the symbolic figure of Fortune. On the sides two other small miniatures representing doves kissing, and two flaming hearts. Leather case.

Diameter, 3 inches.

7—OVAL PICTURE ON GLASS

Italian, XIX Century

1.- Representing the ruins of the Villa Hadrian, Tivoli. One of the best examples of *verre églomisé*, of which there is the well-known collection at the Turin Museum. Ebony frame.

Height, 3 inches; length, $4\frac{1}{2}$ inches.

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MINIATURES AND SNUFF BOXES



28

28—TWO MINIATURES OF A LADY *Jean Duplessis, 1747-1818*

80.-

These two finely executed miniatures, framed in gold and reposing in one leather case, both represent Elizabeth in different costumes, daughter of Duplessis, whose well-known portrait of Benjamin Franklin is in the Metropolitan Museum.

Diameter, 1½ inches.

(Illustrated)

29—GOLD AND ENAMELED SNUFF-BOX *Swiss, Late XVI Century*

75.-

Oblong box entirely covered with turquoise and rose enamel on a gold base. Floral decoration surrounds central panels; on the hinged cover pastoral implements are represented.

Length, 3 inches

30—MINIATURE OF ADMIRAL NELSON *English, XVIII Century*

15.-

Reproduction in a brass frame of a famous portrait of the great Admiral, wearing a red uniform. Mounted in a unique leather carrying case with flaps and tongue-slot.

Height, 2⅞ inches



31



32

31—MINIATURE OF A LADY

English, XVIII Century

20.- In court dress, with high lace collar. Oval gold frame with loop.

Height, $1\frac{7}{8}$ inches.

(Illustrated)

32—MINIATURE OF A YOUNG GIRL

D. Saser, XVIII Century

5.- A little girl, with blue eyes and fair hair; dressed in velvet with collar of lace. Painted by the celebrated Lyonnaise pupil of Isabey. Mounted in finely chiseled gold frame. Signed.

Diameter, $1\frac{7}{8}$ inches.

(Illustrated)

33—PATCH-BOX MOUNTED IN CUIVRE DORÉ *Saxe, XVII Century*

0.- Oblong porcelain box with tiny bouquets of flowers scattered on all the sides and two vases with flowers on the inner side of the two hinged lids. The box is divided into two sections for different sorts of patches and is richly mounted in gold with pediment form on front of cover.

Length, $3\frac{1}{4}$ inches.



34

34—IVORY MINIATURE OF A BOY

25.-

Jean de Julianne, French, 1700-1776

On an azure ground, Jean de Julianne has painted a remarkably vigorous portrait of a young boy, giving him the characteristics of Cupid. In *cuirre doré* octagonal frame.

Diameter, $1\frac{3}{4}$ inches.

(Illustrated)

SILVER AND SILVER-PLATED CANDELABRA LAMPS
AND LUCERNAE

35—SILVER-PLATED SAMOVAR *American Colonial, XVIII Century*

75.-

Amphora-shaped on a rectangular ebony base with ball feet. Ebony handles of classic form terminate in large richly chiseled acanthus leaves. Amphora-shaped finial.

Height, $24\frac{1}{4}$ inches.

From the collection of Mr. Cole Smith, United States Consul to Tuscany at the beginning of the nineteenth century.

36—SILVER-PLATED CANDLESTICK

Roman, XVII Century

20.-

Repoussé, with ornately scrolled tripod base and shaft showing seraphim heads, fleurs-de-lis, etc. Broad flat bobèche with iron pricket.

Height, 24 inches.

37—SILVER-PLATED CANDLESTICK

Roman, XVII Century

50.-

Similar to preceding.

Height, $36\frac{1}{4}$ inches.

38—SILVER-PLATED LAMP ON WROUGHT-IRON BRACKET

Italian, XVII Century

30.-

Urn-shaped votive lamp in bold repoussé, with three finely chiseled heads of winged cherubim. Three chains and suspension plate. Bracket in the shape of an inverted lily. Suspension hook.

Height, 31 inches.

39—SILVER-PLATED LUCERNA

Tuscan, XVII Century

45.-

Lamp in characteristic form with four wick arms and all the accessories, including silver shields, on each of which is engraved a rampant lion.

Height, 28 inches.

From the Palace of Count Taddeoli, Pisa.

40—SILVER-PLATED LUCERNA

Tuscan, XVII Century

45.-

Similar to preceding.

From the Palace of Count Taddeoli, Pisa.

FAENZA, CAFAGGIOLO, MONTELUPO AND SAVONA PLAQUES
AND VASES, BISQUE FIGURES, KANG-HSI PORCELAIN
BOWL, HISPANO-MOESQUE PLAQUE

41—TWO GILDED PORCELAIN VASES WITH MINIATURES

French, XVIII Century

5.-

Urn-shaped, with flanged and molded lip. Decorated with finely executed miniatures representing hunting scenes. Gilt handles supported by four exceptionally fine masks. On parcel-gilded rectangular base. Splendid specimens of Jean Petit porcelain. (One has been restored.)

Height, 16¾ inches.

42—TWO GILDED BISQUE FIGURES OF SAINTS

Viennese, XVIII Century

5.-

These exceptionally vigorous statuettes are among the very choicest examples of Baroque sculpture, representing St. Paul in an attitude of exhortation, and St. Louis adoring the Holy Shroud. St. Paul's sword and the Shroud are richly gilded.

Heights, 18¼ and 17½ inches.

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43—BISQUE DE LUNEVILLE BUST

French, XVIII Century

17.50

Exceptionally fine portrait of the Grand Duke of Hesse, wearing a wig and decorated with knightly insignia of the period.

Height, 13½ inches.

44—WHITE PORCELAIN VASE

Vienese, XIX Century

20.-

Ovoid, with flattened shoulder, flanged lip and molded base. Decorated with bouquets of roses exquisitely painted.

Height, 9¼ inches.

45—FAENZA VASE

XVI Century

10.-

Small pharmacy pot, with a dark blue enamel design on light-colored ground, and inscription in Gothic letters. (Slightly damaged.)

Height, 7¾ inches.

46—FAENZA BASIN

Sold with #250

XVI Century

✓

Yellow and blue design on a light buff ground. (Has been restored.)

Diameter, 15¼ inches.

47—CAFAGGIOLO VASE

XVI Century

12.50

Inverted pear-shape, decorated with geometrical designs in blue and a characteristic woman's head with coiffure of the period.

Height, 7¾ inches.

48—CAFAGGIOLO VASE

XVI Century

17.50

Inverted pear-shape, with ornamental designs in blue and brown: having motto in blue on a white panel. (Has been restored.)

Height, 8½ inches

49—SAVONA BASIN

Ligurian, XVI Century

15.-

Interesting grooved basin in the shape used by barbers. Blue design, both inside and out, on a white ground; with scene representing "The Judgment of Paris."

Height, 12⅞ inches

Afternoon Sale

50—LARGE MONTELUPO PLATE

Tuscan, XVI Century

20.- Round plate, with deep flange bordered with blue, yellow and brown floral motives on a light ground. In the centre a portrait of Archbishop Serpieri, Protector of the village of Montelupo Tuscany.

Diameter, 20 inches.

51—INDO-CHINESE DISH

XVIII Century

150. Oblong porcelain dish, with decorative outlines. On a pale blue ground are flowers, birds and heraldic device in European style.

Length, 11½ inches.

52—INDO-CHINESE DISH

XVIII Century

10.- Oblong porcelain dish, with octagonal flange. On a watery blue ground branches and heraldic devices in gold with red and black.

Length, 12⅞ inches.

53—INDO-CHINESE DISH

XVIII Century

0.- Large oblong porcelain dish, with decorative outline. On a watery blue ground are roses and other flowers artistically grouped.

Length, 16¾ inches.

54—TWO SAVONA VASES *Giacomo Boselli, Ligurian, XVII Century*

0.- Urn-shaped; with covers and decorated in sepia with paintings of hunters, women, birds and houses. Molded fruit knobs. Each of these pieces bears the signature of Giacomo Boselli, famous painter and decorator of the Ligurian manufactory.

Height, 12 inches.

From the Aldo Nosedà Collection, Milan.

55—TWO SAVONA VASES *Giacomo Boselli, Ligurian, XVII Century*

0.- Similar to the preceding, but smaller and differing in shape.

Height, 12 inches.

56—SAVONA DISH

Pass.

Ligurian, XVII Century

Oval, with scrolled edge stippled in brown; painted figures and trees. (Has been repaired.)

Length, 17½ inches.

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57—URBINO PLATE

Pass.

XVI Century

— In the foreground, Acteon is represented after her transformation into the form of a stag by the revengeful Diana who is represented nude; with other goddesses. (Restored.)

Diameter, 12 $\frac{7}{8}$ inches.

58—TWO MINTON VASES

English, XIX Century

80.- Representing fish emerging from conventionalized wave forms with open mouths. In red, white and green. (One is slightly chipped at lip.)

Height, 13 $\frac{3}{8}$ inches.

59—MONTELUPO PLATE

Tuscan, XVI Century

20.- Round, with fine yellow and green enamel. Decorated with the figure of a woman in Florentine country attire.

Diameter, 10 inches

60—MONTELUPO PLATE

Tuscan, XVI Century

20.- Similar to preceding; but with darker enamel; in the centre is a figure of a youth on a bay horse. (Restored.)

61—MONTELUPO PLATE

Tuscan, XVI Century

15.- Round, with yellow and green enamel. Decorated with a figure of Punchinello promenading.

Diameter, 11 $\frac{1}{2}$ inches.

62—MONTELUPO PLATE

Tuscan, XVI Century

25.- Round, with yellow and green enamel. Decorated with male figure on horseback.

Diameter, 12 $\frac{1}{4}$ inches.

63—LARGE RHODIAN PLATE

Rhodian, XVI Century

30.- Magnificent piece, wonderfully preserved and decorated with design of red and blue flowers and foliage. (Repaired.)

From the collection of General Ameglio, Governor of the Island of Rhodes.

64—RHODIAN PLATE

XVI Century

10.- Magnificent deep plate, decorated on both sides, with design in green, red and blue carnations with foliage.

Diameter, 10¼ inches.

From the collection of General Ameglio, Governor of the Island of Rhodes.

65—CAFAGGIOLO PLATE

XIV Century

0.- This plate, encircled with an ornamental flame-like motive, has in the centre realistic outlines of a woman of the fourteenth century, around which, on a scroll, is written the name, "Lisandra." (Restored.)

Note: A plate for a nuptial feast, having the figure of the bride. The companion dish, having the figure of the bridegroom, is among the most precious works left with the Bardini Museum to the City of Florence. Prof. Alfredo Lenti, Manager of the Offices of Fine Arts of the municipality of Florence, speaks of it in the Review "Dedalo," January, 1924, judging it "very fine and very rare product of the fourteenth century of the Factory of Cafaggiolo."

From the Bardini Collection, Florence.

66—HISPANO-MOESQUE PLAQUE

Spanish, XVI Century

0.- Oblong, copper and gold luster plaque, with indented scrolled frame surrounding a panel on alto-relievo representing St. Catherine and conventionalized flower designs. In splendid state of preservation.

Height, 10¾ inches; width, 8¾ inches.

From the Aldo Nosedà Collection, Milan.

67—CHINESE PORCELAIN BOWL

K'ang-hsi Period

5.- Dark blue exterior, with gilt floral designs. Interior, white with red diapered border and peony at centre.

Diameter, 10⅜ inches.

68—TWO CHINESE VASES

K'ang-hsi Period

0.- Dark blue Temple vases of the ceramic period of K'ang-hsi in characteristic form and with the original covers. Decorated with gilt design of cock-pheasants and peonies. (One is slightly chipped at lip.)

Height, 10½ inches.

From the Collection of Prince von Bulow, Villa Malta, Rome.

69—TWO CHINESE PORCELAIN VASES

K'ang-hsi Period

110.- These exceptionally fine Temple vases, of the ceramic period of K'ang-hsi, have characteristic form and the original covers. In exquisitely soft sapphire-blue with rich decoration in gold. On the body of the vases are scenes depicting a Taoist retreat, and distant mountains in repeated forms closely, and probably with intention, resembling Fu, the bat, emblem of Happiness.

Height, 14 inches.

From the Collection of Prince von Bulow, Villa Malta, Rome.

SMALL MARBLES

70—TWO FLOWERED MARBLE VASES

Roman, XIX Century

90.- Urn-shaped; similar to those in the Vatican Museum; reddish-brown streaks in Sicilian jasper.

Height, 16 inches.

71—TWO FLOWERED MARBLE VASES

Roman, XIX Century

70.- Amphora-shaped vases, with covers, flaring bases and rectangular pedestals. Similar to excavated originals now in the Capitoline Museum, Rome.

Height, 19¾ inches.

72—MARBLE SARCOPHAGUS WITH STAND

Roman, III Century

90.- Small sarcophagus used as a cinerary urn. On the front is a fine relief representing a festoon of flowers supported by eagles with bas-reliefs of birds and heads. Inscription nearly canceled. With console stand on a rectangular plinth and semicircular shelf at top.

Console: Height, 29¼ inches.

Sarcophagus: Height, 11 inches; length, 19¼ inches.

73—MARBLE CINERARY URN

Roman, IV Century

50.- Round cinerary urn with two cupids, finely molded supporting a tablet where the dedicatory inscription was made. Gilded rectangular stand with finely carved cornice, base and paneled sides.

Height, 18¼ inches.

74—MARBLE HOLY WATER BASIN

Roman, XIII Century

75.- Small square basin with coat of arms and sacred monogram on the sides in bas-relief.

Height, 9½ inches; length, 12 inches.

75—MARBLE STATUE

Tuscan, XVIII Century

70.- Representing Winter. Figure of a bearded man, wrapped in a heavy cloak.

Height, 46¾ inches.

MINIATURE CARVED IVORY BAS-RELIEFS AND PANELS,
TERRA-COTTA PLAQUES AND FIGURES

76—CARVED IVORY PANEL

Neapolitan School, XVII Century

70.- THE FLIGHT TO EGYPT. The Madonna in this reverently carved Hegira group is represented with the Child on a donkey led by Saint Joseph. Case of velvet and leather.

Height, 3 inches.

77—CARVED IVORY BAS-RELIEF

Venetian, XVII Century

70.- MADONNA AND CHILD, form a central group surrounded with architectural motives having caryatids. Enriched in ivory and ebony. Mounted on red silk and in a frame laqué brown with gilded embellishment.

Height, 9 inches; width, 6½ inches.

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78

78—CARVED IVORY GROUP

French, XIV Century

110.- This exquisite little group represents the Virgin crowned and with the Infant on her left arm, attended by two saints, standing within a Gothic arch. Mounted on a blue velvet panel.

Height, 2 $\frac{7}{8}$ inches.

From the Aldo Nosedà Collection, Milan.

(Illustrated)

79—CARVED IVORY PIETÀ

Roman, XVII Century

50.- This exquisitely carved group represents the grief-stricken Virgin Mother supporting the recumbent body of the crucified Christ. Leather and red velvet case.

Height, 4 inches



80

80—RARE CARVED IVORY PANEL

Byzantine, X Century

40.- SAINT JOHN AND CATECHUMEN. Originally a part of a Pontifical chair similar to the celebrated one in Ravenna, representing Saint John blessing a catechumen.

Height, $4\frac{7}{8}$ inches.

From the Famous Stroganoff Collection, Rome.

(Illustrated)

81—CARVED IVORY FIGURE

Florentine, XVI Century

7.- Exquisitely wrought figure of Saint John, with drapery and lion-skin tunic, posed in the attitude of preaching; at his feet, the symbolic Lamb. Red velvet and leather case.

Height, 5 inches.

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82—CARVED IVORY PIETÀ

Roman, XVI Century

60.- Representing with extraordinary skill an interpretation of the celebrated Pietà by Michelangelo in St. Peter's. The seated Virgin Mother supports with anguished gesture the body of Christ crucified. Case of leather and red velvet.

Height, 4 $\frac{7}{8}$ inches.

83—IVORY BAS-RELIEF IN CARVED AND GILDED FRAME

French, XVII Century

30.- Within a Louis XV richly carved and gilded box frame, lined with crimson velvet, is the figure of Christ crucified; exquisitely carved in ivory and slightly tinted; depicted with marvelous reality.

Height, 7 $\frac{1}{2}$ inches.

84—CARVED IVORY PANEL

Italian, XV Century

40.- Two angels supporting an oval shield. Mounted in blue velvet.

Length, 3 $\frac{7}{8}$ inches.

From the Aldo Nosedà Collection, Milan.

85—TERRA-COTTA PLAQUE WITH THREE FIGURES

Italian, XVI Century

15.- This plaque, mounted in painted walnut frame of the period, represents the driving away of Hagar.

Height, 11 inches; width, 8 inches.

Note: Attributed to the Recanati School by M. Giovanni Pauri, Professor at the Vatican Seminary, and author of the well-known book on Recanati terra-cotta.

86—TERRA-COTTA HEAD ON MARBLE BASE

Roman, XVI Century

30.- LUCIUS VERUS. This ancient terra-cotta is an interpretation by an artist of the Renaissance of a very ancient Roman portrait.

Note: A similar Roman bust of the Emperor Lucius Verus is on exhibition in the Metropolitan Museum.

Height, 18 $\frac{1}{2}$ inches.



87—TERRA-COTTA BAS-RELIEF

230.-

School of Michelangelo, XVI Century

MADONNA AND CHILD. A female figure embracing and pressing to her bosom the Child, supported by two cherubim.

Height, 26½ inches; width, 19 inches.

Note: This was No. 511 of the famous Guidi Museum of Faenza which was dispersed at public sale in April, 1902. In the catalogue it is reproduced and described at page 64 as a Madonna and Child with two angels.

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82—CARVED IVORY PIETÀ

Roman, XVI Century

60.- Representing with extraordinary skill an interpretation of the celebrated Pietà by Michelangelo in St. Peter's. The seated Virgin Mother supports with anguished gesture the body of Christ crucified. Case of leather and red velvet.

Height, 47/8 inches.

83—IVORY BAS-RELIEF IN CARVED AND GILDED FRAME

French, XVII Century

30.- Within a Louis XV richly carved and gilded box frame, lined with crimson velvet, is the figure of Christ crucified; exquisitely carved in ivory and slightly tinted; depicted with marvelous reality.

Height, 7½ inches.

84—CARVED IVORY PANEL

Italian, XV Century

40.- Two angels supporting an oval shield. Mounted in blue velvet.

Length, 37/8 inches.

From the Aldo Nosedà Collection, Milan.

85—TERRA-COTTA PLAQUE WITH THREE FIGURES

Italian, XVI Century

15.- This plaque, mounted in painted walnut frame of the period, represents the driving away of Hagar.

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BRONZES

- 5.- 88—BRONZE VASE *Japanese, XVI Century*
Flattened body with long neck, molded lip and base, decorated with two wide bands in diaper pattern, the upper one looped to form handles.
Height, 8½ inches.
- 10.- 89—BRONZE VASE *Japanese, XVI Century*
Temple flower vase in conventionalized lotus form banded with carved motives having architectural origin.
Height, 9¼ inches.
- 20.- 90—BRONZE FIGURE *Florentine, XIX Century*
Figure of Diana, her hunting dog at her side. Supported on a well-proportioned base with figures in high relief.
Height, 13¼ inches.
- 15.- 91—BRONZE FIGURE *Florentine, XIX Century*
Figure of Mars in armor on a base similar to the preceding.
Height, 13¼ inches.
- 35.- 92—BRONZE BUST OF POPE PIUS VII *French, XVIII Century*
Pope Pius VII, Chiaramonti, is portrayed half-length in a thoughtful pose with skull cap and pontifical clothes. Small plinth in white marble, with foot in black marble.
Height, 9 inches.
- 25.- 93—BRONZE MORTAR AND PESTLE *Tuscan, XVI Century*
Carved with five fingers-holds and five medallion heads of a Pope.
Diameter, 4¾ inches.
- 20.- 94—ANTIQUE BRONZE MORTAR AND PESTLE *Tuscan, XVI Century*
With ornamental decoration.
Diameter, 4⅞ inches.

- 95—BRONZE CUPID *French, XIX Century*
2.- Represented sleeping on a lion's skin. Base of Breccia da Siena marble. Very fine workmanship.
Length, 5½ inches.
- 96—BRONZE INKSTAND *Venetian, XVI Century*
5.- Carved bowl with annular lip. Supported by three eagles with outstretched wings.
Diameter, 4¼ inches.
From the Aldo Nosedà Collection, Milan.
- 97—BRONZE INCENSE BURNER *Chinese, XVIII Century*
2.- Representing Lao Tsze seated upon a recumbent Buffalo.
Length, 6¼ inches.
- 98—TWO BRONZE INCENSE BURNERS *Chinese, XVIII Century*
0.- Representing Lao Tsze on the Buffalo in two different poses. Extremely decorative.
Heights, 6½ and 7 inches.
- 99—BRONZE BELL *Padua, XVI Century*
5.- Richly sculptured with a bas-relief in three tiers and on the shoulder with figures, arabesques and husk design. In the central tier a shield bears the name of the artist, Giovanni Battista Crescini, pupil of the celebrated Andrea Brioschi. Handle formed by standing figure of a Roman warrior.
Height, 7¼ inches.
- 100—SMALL MASSIVE BRONZE BELL *Italian, XIV Century*
2.- One of the most ancient bells known. Around the bell, in Gothic letters, is the word, "Silentium." (The tongue is missing.)
Height, 6¼ inches.
Note: From a Monastic Convent.
- 1—GILDED BRONZE FIGURE *Flemish, XIV Century*
3.- Very rare example, representing Faith presenting with one hand the Gospel and holding in the other a sword with which she has slain the Demon lying at her feet. Parcel-gilded.
Height, 8¼ inches.

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POLYCHROMED CARVED STATUETTES, FINE BRONZE
FIGURES AND GROUPS, SILVER CHALICE
HISPANO-MORESQUE PLAQUE

103—TWO CHISELED AND GILDED BRONZE CANDLESTICKS

40.-

Roman, XVIII Century

The two gilded sockets are supported by griffins in natural bronze. Gilded bronze plinths with fine bas-relief Medusa heads.

Height, 12½ inches.

Note: The griffin is the emblem of the Borghese family.

104—CHISELED BRONZE CANDLESTICK

20.-

Roman, XVII Century

A truly splendid piece within ornate scrolling and floral designs. On the tripod base appears the coat of arms of Cardinal della Cervia.

Height, 20½ inches.

105—TWO CANDLESTICKS AND CLOCK IN MARBLE AND BRONZE

100.-

French, XVIII Century

Commode or mantel set composed of vase-shaped candlesticks in black marble with gilt-bronze ornamentation of branched tulips, one flower forming the candle sconce, and a Louis XVI clock. The clock, also in black marble, was made by Dubois and is mounted in architectural design of columns and richly ornamented with gilt-bronze. On an oval round base of marble is a bronze bas-relief representing cupids.

Height of candlesticks, 16¾ inches; of clock, 20 inches.

106—POLYCHROMED AND GILDED GROUP

110.-

French, XV Century

The Madonna and Child. The Madonna wears a voluminous robe and a mantle and carries the nude Child on Her left arm. Fine example of the early Renaissance.

Height, 12¼ inches.

From the famous Stroganoff Collection, Rome.

(Illustrated)



106



107

07—SCULPTURED WOODEN FIGURE

Bartolommeo Bellano, Paduan, XVI Century

10.- Depicting St. Jerome as in deep thought; the lion at His feet. Having the appearance and the vigor of bronze. Remarkably fine patina.

Height, 12½ inches.

From the famous Stroganoff Collection, and illustrated on page 113 in the Catalogue of the Collection.

(Illustrated)

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108—POLYCHROMED STUCCO BAS-RELIEF

Antonio Rossellino, 1427-1490

60.-

The Virgin, seen in three-quarter profile, has on her lap the Child supported with her hands. On the ground, floral and decorative motives. The stucco is framed with velvet.

Height, 21¼ inches; width, 19¾ inches.

Note: A similar bas-relief is in the Berlin Museum, reproduced by Frida Schottmüller, in her book, "Italian and Spanish Stuccos of the Renaissance and Baroque Style," page 152.

From the Caprarola Collection.

109—GOTHIC WOOD CARVING

Piedmontese, XIV Century

50.-

The Virgin, in a dress of the period, is seen at her devotions. Her expression is beautiful and the figure is finely draped.

Height, 36½ inches.

From the Verres Castle, Valle d'Aosta.

110—CARVED WOOD STATUE

French, XIV Century

25.-

Naïve representation of St. Francis in the costume of his order, with the book of the Rules. (The right arm is missing.)

Height, 25¼ inches.

111—CARVED WOOD STATUE

French, XIV Century

15.-

Gothic sculpture representing St. Lucy, the protectress of Sight; carrying her symbolic eyes on a tray. (The right arm is missing.)

Height, 25½ inches.

112—WHITE TERRA-COTTA BAS-RELIEF

Luca della Robbia, XVI Century

450.-

Representing the Virgin half-length, in profile, smiling and holding the Infant on her left arm.

Height, 16¾ inches.

Note: One of the rarest and best examples of a Della Robbia terra-cotta bas-relief before the coloring and glazing. Mounted on red velvet background with walnut base.

From the Alda Nosedà Collection.

(Illustrated)



No. 112—WHITE TERRA-COTTA BAS-RELIEF
(By *Luca della Robbia*, XVI Century)

Kindly read the Conditions under which every item is offered and sold
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113—BRONZE SATYR

225-

Il Riccio (Andrea Brioschi), Paduan, 1460-1510

One of the finest small figures by this celebrated sculptor, representing a kneeling satyr as if dancing and in the act of clasping some nymph. Wonderful expression. Extraordinary gilt patina.

Height, 4¼ inch

Note: A remarkable and well-known example from the Aldo Nosi Collection, Milan.



4—BRONZE HORSE

10.—*Gianbologna (Jean de Bologne), Florentine, XVI Century*

With spirited movement, this is one of the very few horses modeled by the celebrated Florentine artist. We remember one in the Louvre Museum and two in the collection of the Treasures restored to Italy by Austria. Fine patina.

Height, 6½ inches.

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115—BRONZE BOAR

Pietro Tacca, Florentine, XVI Century

30.-

A miniature model for his well-known Porcellino in Florence. Well posed; extremely fine patina. On an ebony base.

Height, 4½ inches.

116—BRONZE GROUP

Antoine Louis Barye, 1795-1875

45.-

This fine specimen of the celebrated animal sculptor, whose collection is at the Louvre Museum, represents a lioness crouching on her prey. Signed: Barye.

Length, 7⅝ inches

117—PORTRAIT BUST OF A CHILD

Francesco di Laurana, Italian, XV Century

750.-

Early Renaissance sculpture of extraordinary beauty in terracotta. Originally in the Cathedral of Camerino, Marche, it has been for more than a century in the collection of a Roman prince. For a long time it was attributed to Desiderio da Settignano but having more strength and beauty of treatment than the work of either Desiderio or Donatello it is now definitely attributed to Laurana and considered to be this celebrated medal-engraver's masterpiece. Professor Bode comments especially on the extreme delicacy and perfection in the molding of the flesh. Fine state of preservation.

Height, 13½ inches



NO. 117—PORTRAIT BUST OF A CHILD
(By Francesco di Laurana, Italian, XV Century)

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119—POLYCHROME CARVED AND GILDED FIGURE *Swiss, XV Century*

80.- Representing St. Pantaleone in the costume of the period. The state of preservation is remarkable.

Height, 25 inches.

From the Aldo Nosedà Collection, Milan.

120—POLYCHROME CARVED WOODEN BUST OF THE VIRGIN

Pisan, XIII Century

550.- This carving is among the most important early Gothic examples now extant. Two similar examples are in the Cluny Museum. The profile exhibits a particularly fine line and the lips form a curiously enigmatic smile. Head and figure finely draped.

Height, 15 inches.

From the famous Stroganoff Collection, Rome.

(Illustrated)



No. 120—POLYCHROME CARVED WOODEN BUST OF THE VIRGIN
(*Pisan, XIII Century*)

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121—POLYCHROMED, CARVED AND GILDED MADONNA AND CHILD

Giovanni da Caffaro, Venetian, XV Century

1350-

Fine example of early Renaissance sculpture. Representing the Virgin in half-length, with extremely graceful head drapery, holding the Child on her right arm.

Height, 21½ inches; width, 13¼ inches.

From the Aldo Nosedà Collection, Milan.

(Illustrated)



No. 121—POLYCHROMED, CARVED AND GILDED MADONNA
AND CHILD (*Venetian, XV Century*)

*Kindly read the Conditions under which every item is offered and sold.
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122—WOOD BAS-RELIEF REPRESENTING ST. PETER AND ST. PAUL

Italian, Early XVI Century

600.- Splendidly executed bas-reliefs of the Apostles, both standing in niches. St. Peter has the book and the keys, St. Paul leans on a sword.

Height, 44 inches; width, 14¾ inches.

Note: These two wooden sculptures originally came from a church in Viterbo and were among the finest pieces of the Stroganoff Collection. Illustrated on page 110 of its catalogue, and described therein as above by Professor Munoz, Superintendent of the Roman Monuments.



NO. 122—WOOD BAS-RELIEF REPRESENTING ST. PETER AND ST. PAUL
(*Italian, Early XVI Century*)

*Kindly read the Conditions under which every item is offered and sold.
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123—LARGE SILVER DISH

Russian, XV Century

110.-

Circular, with flanged edge, richly embossed with arabesques and medallion heads of saints and apostles. A large central medallion portrays the Crucifixion; Christ on the Cross, attended by two adoring saints and angels. Circular ribbon scroll marli with inscription in Greek.

Diameter, 15 inches.

124—SHALLOW SILVER CHALICE

Byzantine, X Century

180.-

One of the rarest Byzantine examples in the world. This ancient circular chalice in repoussé silver has a bossed centre with figure of the Good Shepherd carrying a lamb on His shoulder, and around the border, between two entwined ribbon scrolls, are the Bull, the Eagle, the Lion and an Angel, symbols of the Evangelists. Mounted in velvet and leather case.

Diameter, 6 $\frac{7}{8}$ inches.

From the Aldo Noseda Collection, Milan.

(Illustrated)



No. 124—SHALLOW SILVER CHALICE (*Byzantine, X Century*)

*Kindly read the Conditions under which every item is offered and sold.
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125—HISPANO-MORESQUE BASIN ON FORGED IRON STAND

Spanish, XVI Century

650.-

Magnificent deep circular basin in a rare and perfect state of preservation. Entirely decorated, both inside and out, with copper gold lustre in a design representing St. Catherine, roses and carnations. With a tripod in forged iron of the Milanese Gothic period and a base of sculptured wood.

Diameter of basin, 16¾ inches.

(Illustrated)



No. 125—HISPANO-MORESQUE BASIN ON FORGED IRON STAND
(*Spanish, XVI Century*)

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FLEMISH, ITALIAN AND FRENCH DECORATIVE PAINTINGS
XV—XVIII CENTURY

VINCENZO CAMPI

MILANESE: 1532 (?)—1591

126—*MADONNA AND CHILD*

40.

(Painted on Copper)

Height, 6½ inches; width, 5½ inches

Very beautiful Madonna and Child. In a rich filigree silver frame; enclosed within a tabernacle of leather and velvet.

DAVID TENIERS

FLEMISH: 1610—1673

127—*PORTRAIT*

(Panel)

30.-

Height, 8 inches; width, 5½ inches

Representing a countryman in half-length, with a covered flagon in his hand. Carved and gilded frame of the period.

PIETER BRUEGHEL THE YOUNGER

FLEMISH: 1564—1638

128—*ANIMAL STUDY*

50.-

Height, 9¾ inches; length, 21¾ inches

This painting of "Terrestrial Paradise" is the original sketch for the large picture now in the Hague Museum. Representing ostriches, parrots, pheasants and monkeys on a dark ground, it is a characteristic study by this great Flemish artist.

DAVID TENIERS

FLEMISH: 1610—1673

129—AN INTERIOR WITH FIGURES

60.-

Height, $17\frac{1}{2}$ inches; width, 14 inches

In the foreground of a tavern a merry figure is sitting with his flagon of ale; in the background other figures in typical costumes of the period. This canvas is a replica made by the artist of his famous original in the Borghese Gallery, Rome, and is in many respects superior in treatment to the original. Carved and gilded seventeenth century frame.

PIERRE MIGNARD

FRENCH: 1610—1690

30—PORTRAIT OF NINON DE L'ENCLOS

75.-

Height, $18\frac{1}{2}$ inches; width, 14 inches

plendid half-length painting of the celebrated French beauty portrayed as Diana. In carved and gilded frame.

FLEMISH SCHOOL

XVI CENTURY

31—ANIMAL STUDY

5.-

Height, 19 inches; length, $23\frac{1}{2}$ inches

andscape with animals and ostrich and reclining figure of a man, probably Orpheus. Ebony frame.

FLEMISH SCHOOL

XVI CENTURY

2—LANDSCAPE WITH FIGURES

30.-

Height, $19\frac{3}{4}$ inches; length, $24\frac{1}{2}$ inches

the door of a large house the Master is represented paying his peasants. In ebony frame.

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SPADINI

ROMAN: XVIII CENTURY

133—*FLOWERPIECE*

50.-

Height, 19 inches; length, 25 inches

On a ground of architectural ruins, several vases and scattered flowers
Green and gold frame.

JEAN BAPTISTE MONNOYER

FRENCH: 1636—1699

134—*FLOWER STUDY*

35.-

Height, 19 inches; width, 15½ inches

Variegated carnations in a low vase; dark background. Ebony frame

BRONZINO

(CRISTOFANO ALLORI)

FLORENTINE: 1577—1621

135—*PORTRAIT OF COSIMO DE MEDICI*

50.-

Height, 23¼ inches; width, 17 inches

The Grand Duke of Tuscany, wearing a costume of black velvet and lace. In an ebony frame.

Note: Portraits similar to this one of Cosimo I are exhibited in the Dresden Gallery, the Pitti Palace, Florence, the Borghese Gallery Rome, the Municipal Gallery, Lucca, and at the Belvedere, Vienna.

PIETER POURBUS THE YOUNGER

FLEMISH: 1513—1584

136—*145.-* PORTRAIT OF A MAN

Height, 29 inches; width, 22½ inches

Gentleman with long hair, portrayed in half-length, with very well-painted hand on his black velvet coat. Large collar and cuffs of Flemish lace. Ebony frame.

PIETER POURBUS THE YOUNGER

FLEMISH: 1513—1584

37—*Q.-* PORTRAIT OF A LADY

in a beautiful costume of cut velvet with lace ruff. Ebony frame.

MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

38—*15.-* FLOWERS AND FRUIT

Height, 26 inches; width, 24 inches

on a clear ground roses, jasmine, carnations and fruit artistically disposed.

from the Moglia Castle, Turin.

MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

39—*15.-* STILL LIFE

Height, 26 inches; width, 24 inches

Similar to the preceding.

from the Moglia Castle, Turin.

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MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

140—*STILL LIFE AND PARROT*

140.- Height, $34\frac{1}{2}$ inches; width, $45\frac{3}{4}$ inches

Representing a table upon which stands a dome-shaped wire cage containing a brilliantly plumaged parrot; and a basket with roses and other flowers.

From the Moglia Castle, Turin.

MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

141—*FLOWERS AND FRUIT*

105.- Height, $35\frac{1}{2}$ inches; width, $43\frac{1}{4}$ inches

Representing flowers and fruit artistically disposed, some in a vase and some in groups and bunches on a table.

From the Moglia Castle, Turin.

MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

142—*NATURE STUDY*

80.- Height, 48 inches; width, 35 inches

Representing woodland, flowers, animals and birds.

From the Moglia Castle, Turin.



MICHEL RAPUS

PIEDMONTESE: XVIII CENTURY

143—*FLOWERPIECE*

240.-

Height, 49 inches; width, 39 inches

Representing a table with a tall bronze vase containing a large bunch of roses and other flowers. On the table grapes, apples, cherries and flowers.

From the Moglia Castle, Turin.

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MARIO DEI FIORI

ROMAN: 1603—1673

144—*FLOWER STUDY*

25.-

Height, 34½ inches; width, 29 inches

Representing large ornamental vase with flowers. A characteristic picture by the great Roman artist, also known as Mario Muzzi. Painted on a mirror during the same period as his production of the celebrated paintings now in the Borghese Palace. (Lateral break in mirror.)

JEAN BAPTISTE MONNOYER

FRENCH: 1636—1699

145—*FLOWER STUDY*

70.-

Height, 39½ inches; width, 29½ inches

On a dark ground flowers artistically disposed in a glass bronze-bound vase. Large dark frame with gilt angles.

GAETANO GANDOLFI

BOLOGNESE: 1734—1800

146—*CHILD WITH FLOWERS*

80.-

(Oval)

Diameter, 41½ inches

Nude child in the act of throwing a heavy garland. Above is a wide ribbon bearing the words "Collucent floribus."

Signed on the back G. G. 1800.



GAETANO GANDOLFI

BOLOGNESE: 1734—1800

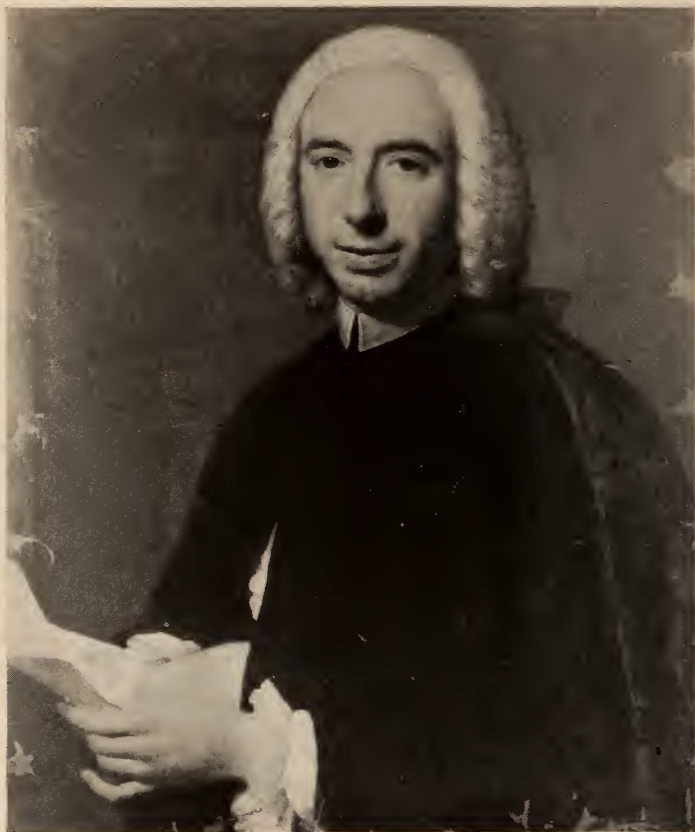
47—CUPIDS

(Oval)

Height, 45 $\frac{3}{4}$ inches; width, 34 $\frac{1}{2}$ inches

Two very fine figures of cupids, nude, after a contest. The conqueror, having taken the feathers from the vanquished, flies away, leaving him prostrate on the ground, but smiling. Azure and gold frame.

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DUPRAT

FRENCH: XVIII CENTURY

148—*PORTRAIT OF AN ABBÉ*

175-

Height, 28½ inches; width, 23½ inches

Depicting an Abbé with white wig, holding a letter in his hand. Gil
frame with very fine Louis XV carving. Signed by the Artist, cele
brated painter at the Court of Louis XV.



POMPEO BATONI
LUCCAN: 1708—1787

149—*PORTRAIT OF PRINCESS ISABELLA ORSINI*

310.-

Height, 28½ inches; width, 24 inches

This magnificent portrait of the celebrated poetess of the Orsini shows the Princess with a lyre and books; she wears a dress of azure velvet and Venetian lace and a parure of jewels. Gilt frame with fine Louis XV carving.

Note: One of the most famous pictures in the Collection of Prince Orsini; it is illustrated in the Catalogue of the Collection published in 1889.

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ITALIAN, FRENCH AND ENGLISH FURNITURE OF THE
XV—XVIII CENTURY

150—VELVET COFFRET

Florentine, XVI Century

40.-

Oblong, with slightly arched hinged cover, covered with Renaissance rose-red stamped velvet. Blue brocatelle lining. Studded with brass nails. Interesting balustered open loop handles and scrolled lock-plate.

Height, 9 inches; length, 19½ inches.

151—MINIATURE WALNUT CASSONE

Tuscan, XVI Century

95.-

Child's toy wedding chest, carved on front panel with floral motives. Molded base.

Height, 8 inches; length, 17½ inches.

152—SMALL TABLE MIRROR

Venetian, XVIII Century

12.50

Ornately carved and gilded frame.

Height, 14¾ inches; width, 10¾ inches.

153—WALNUT AND ROSEWOOD CLOCK

French, XVIII Century

20.-

Louis XV, with richly chiseled *cuivre doré* decoration; supported by four scrolled feet and having loop handle at top.

Height, 17½ inches.

154—POLYCHROMED AND GILDED TORCHÈRE

Florentine, XVI Century

45.-

In the form of a smiling curly-headed child, posed in dancing attitude with one foot on the pedestal. With upraised arms it supports a gilded cornucopia having gadrooned bobèche and iron pricket.

Height, 24 inches.

155—TWO GILDED WOOD CANDLESTICKS

Roman, XVII Century

120.-

Richly carved in acanthus motives forming open shaft and tripod base. Flat bobèche with iron pricket.

Height, 32½ inches.

156—MIRROR IN LOUIS XIV FRAME

French, XVII Century

30.- Richly sculptured and gilded frame with foliage motives. At the top is a bas-relief representing a youth helmeted, with rich parure of plumes.

Height, 30 inches; width, 23¼ inches.

157—COPPER BOWL ON IRON TRIPOD STAND

50.- *Roman, XVII Century*

Strap iron tripod, with volute feet and finials and plain stretcher. Shallow copper dish having molded flange and finely wrought hooked loop handles.

Height, 35 inches; diameter, 17¾ inches.

158—WROUGHT-IRON TRIPOD

Out.

Roman, XVII Century

Wrought with spiral grooving and having spade feet. The basin support has a looped strap design.

Height, 34½ inches.

159—COPPER BASIN ON IRON TRIPOD STAND

Roman, XVI Century

30.- Strap iron scrolled tripod with stretcher and two annular bands.

Height, 35 inches; diameter, 15¾ inches.

160—WALNUT FIRE-SCREEN

French, XVIII Century

0.- Light balustered standards and slightly arched frame enclosing a petit-point panel with floral design. Central balustered stretcher with shelf below.

Height, 43 inches; width, 17 inches.

161—PAINTED FOLDING TABLE

Spanish, XVIII Century

40.- Oblong top decorated with a colored print representing Adam and Eve.

Height, 32¼ inches; width, 23¾ inches.

162—CARVED WALNUT TABLE

Bolognese, XVI Century

15.- Oblong table supported on four finely balustered legs with square pedestals and plain stretchers. Has one drawer with brass knobs and front decorated with brass nail-heads.

Height, 32½ inches; length, 40 inches.

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163—MAHOGANY AND EBONY CABINET *Roman, XVI Century*

30.- Molded cornice, sides and base with central pilaster enclosing six paneled drawers of mahogany and ebony. Tortiglione legs of ebony and finely chiseled bronze lock-escutcheons.

Height, 23 inches; length, 29¾ inches.

164—MAHOGANY AND EBONY SIDE TABLE *Roman, XVI Century*

30.- Molded top and frieze, supported by slender tortiglione legs, four molded stretchers and vase-shaped feet.

Height, 35¼ inches; length, 41¼ inches.

165—IMPORTANT WALNUT FOLDING CHAIR

Florentine, XVI Century

35.- With oblong triple-arched back and square seat; covered with yellow flowered green brocatelle. Serpentine legs and double scrolled frontal stretcher. Deeply fringed gold galloon trimming.

166—CARVED WALNUT CHAIR

Tuscan, XVI Century

40.- Broad oblong seat and back leather-covered and finished with antique gold galloon and fringe. Straight frame with balustered front legs and carved stretcher; carved acanthus finials.

167—INLAID WALNUT CABINET

Tuscan, XVI Century

40.- With ten paneled drawers and central compartment with door. The entire surface inlaid with designs in walnut and satinwood; representing on the front palaces and other architectural motives. Bronze stud-shaped pulls and loop handles.

Height, 15¼ inches; width, 19¼ inches.

168—CARVED WALNUT SACRISTY CABINET

Piedmontese, XVII Century

35.- Small cabinet with a drawer bearing an angel's head and a door with carving in high relief. Supported on four ball feet.

Height, 34¼ inches; width, 25 inches.

169—TWO GILDED FOLDING STOOLS

Tuscan, XVII Century

80.- Covered with rich green velvet and fringed. Gilded frames with balustered legs and stretchers.

Height, 19 inches; length, 22 inches.

170—CARVED WALNUT AND NEEDLEPOINT ARMCHAIR

Tuscan, XV Century

0.- With straight half-open back and broad seat in Hungarian petit-point; displaying geometrical designs in tawny-brown and green. Molded straight frame with cross-bar carved feet and gilded acanthus finials.

171—CARVED WALNUT ARMCHAIR IN HUNGARIAN PETIT-POINT

Tuscan, XVI Century

0.- Straight oblong back and seat covered with mellowed design of geometrical forms in red, blue and yellow silk. Scrolled and deeply molded arms and baluster supports continuing into double stretcher front legs. Spreading palm-shaped gilded finials. Fringed galloon in yellow silk.

172—CARVED WALNUT TABLE

Tuscan, XVI Century

0.- Oblong table supported by four balustered legs with heavy square base and molded stretchers. Fine patina.

Height, 33 inches; length, 47½ inches.

173—VENETIAN MIRROR

XVIII Century

0.- With gilded and carved frame, surmounted by a smaller mirror with engraved figure of a Greek goddess.

Height, 46¼ inches; width, 37 inches.

174—CARVED WALNUT BOOK-REST

Tuscan, XVII Century

6.- The walnut frame has molded serpentine trestles with scrolled feet and balustered stretchers. The leather book-rest is edged with narrow gold galloon. Scrolled and molded ends.

Height, 57½ inches; width, 20½ inches.

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- 175—CARVED WALNUT SGABELLO CHAIR *XVI Century*
30.- Octagonal molded seat and molded tapering back, pierced with V-shaped finger-hole. Supported on three chamfered legs splayed in rustic style. Initials M.M. on back.
- 176—WALNUT SGABELLO CHAIR *XVI Century*
25.- Plain massive octagonal seat with semicircular extension behind. Canted narrow back, which is scrolled and pierced with V-shaped finger-hole. Supported on three chamfered and splayed legs in rustic style.
- 177—SMALL CARVED WALNUT ARMCHAIR *Venetian, XVIII Century*
80.- Carved frame. Back and loose cushion seat covered with XVIII century brocade, écreu in color, with design of fruit and flowers
From the Palace of Count Mamignati of Venice.
- 178—CARVED AND GILDED MANTEL MIRROR *Florentine, XVIII Century*
105.- Carved and gilded mirror in three sections.
Height, 29 inches; length, 60½ inches
- 179—MAHOGANY WORK TABLE *English, XIX Century*
30.- Oblong octagonal table inlaid with mother-of-pearl and silver. Small interior divisions. Supported by column with large inlaid globular ornament and broad pedestal.
Height, 31½ inches; width, 21¾ inches
- 180—INLAID MAHOGANY TABLE *French, XVIII Century*
35.- Louis XVI table with top and legs finely inlaid with angiolino wood in geometrical motives. Central drawer and straight tapering legs.
Height, 30½ inches; length, 36 inches
- 181—SMALL ROUND EBONY AND WALNUT TABLE *French, Louis XV*
70.- With rare hatched inlay of ebony and walnut. Has one drawer. Top of green marble.
Height, 33 inches; diameter, 12½ inches

182—FRENCH LAQUÉ ARMCHAIR

Louis XVI

90.- In bottle-green and gold. Finely molded and scrolled arms decorated with acanthus leaves which also appear on the back supporting a lozenge-shaped crown in full relief. Tapering fluted legs having gilt annular bands and crowns with berried laurel leaves. Loose back and cushion of silk brocade, on light brown grounds.

183—INLAID WALNUT AND MAHOGANY COMMODO

French, Louis XVI

45.- With three drawers, the top having molded edge. The sides are richly inlaid in panel and floral design. On the top a ribbon inlay encloses a large central medallion depicting musical instruments. In front a similar medallion with doves and pastoral emblems.

Height, 34¼ inches; length, 50 inches.

184—SMALL ROSEWOOD AND BRONZE LIBRARY TABLE

French, Louis XIV

155.- Graceful table with rosewood intarsio and chiseled bronze ornamentation. In the front, a door, simulating two drawers, gives access to a square compartment with marble floor.

Height, 30½ inches; width, 13½ inches.

185—INLAID ROSEWOOD SÈCRÉTAIRE

French, XVIII Century

100.- Entirely inlaid with a delicate hatched design. Molded serpentine top, and front with two drawers. Has massive drop-leaf revealing four further drawers and shelves. Beautifully rounded corners, cabriole legs and vase-shaped drawer pulls.

Height, 30½ inches; width, 43¼ inches.

186—LARGE WALNUT AND NEEDLEPOINT ARMCHAIR

A. Boyer, French, XVIII Century

90.- Straight oblong back and seat covered with gros-point representing baskets of flowers on an ivory ground and decorative motives in reds, blues and tawny-brown on azure. Richly molded and scrolled arms and legs displaying bold acanthus-leaf arm decoration. Double scrolled H-stretchers. Fringed and finished with yellow silk galloon. Back in green silk. Made by A. Boyer, cabinetmaker to Napoleon.

(Companion to the following)

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187—WALNUT AND NEEDLEPOINT ARMCHAIR

A. Boyer, French, XVIII Century

310.-

Straight oblong back and seat covered with finely executed gros-point in bold designs representing flowers, fruit and decorative motives in tawny reds and browns on azure, surrounding a medallion in petit-point representing *Æsop's Fable of the Wolf and the Lamb*. The frame has richly molded and scrolled arms and legs displaying bold acanthus leaf decoration. Has double-scrrolled H-stretchers. Fringed and finished with yellow silk galloon. Back in green silk. Made by A. Boyer, cabinet maker to Napoleon.

(Companion to the preceding)



88—PAIR INLAID WALNUT SECRÉTAIRES *Roman, XVIII Century*

0.—Of walnut richly inlaid with festooned fruit and flower motives. Fitted with three drawers and drop-leaf front revealing further inlaid decoration and drawers. Fine bronze loop handles.

Height, 43 inches; length, 47 inches.

From the "Conclave Place," Vatican, Rome.

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189—WALNUT AND NEEDLEPOINT ARMCHAIR *French, Louis XV*

110.- Oblong back and broad seat covered in gros-point representing vases of flowers on an azure ground enclosed within yellow bordered medallions. The frame shows a fine patina and is well carved and molded in scrolled and arcaded forms.

190—LARGE WALNUT AND ALLIGATOR-SKIN ARMCHAIR

French, XVII Century

80.- With ingenious device for lifting and lowering the back. Has capacious loose down-cushioned seat narrowing to a high arched back, with well-proportioned wings and arms. In the front an arched valance curving splendidly into carved cabriole legs; the edges studded with brass nail heads. Back and sides in green brocatelle.

Note: This chair exhibits a remarkably dynamic quality of line suggesting aristocratic comfort and is, perhaps, the only antique example of an actually used form. It was the gift of a Duke of Burgundy to a Farnese Duke.

191—QUEEN ANNE WALNUT MIRROR

English, XVIII Century

60.- Finely carved with motives of caryatids, flowers and griffins. Surmounted by a gadrooned vase from which flames issue.

Height, 50¾ inches; width, 39 inches.

192—CARVED WALNUT WORK TABLE

English, XVI Century

40.- Kettledrum-shape, of briar root exquisitely burlled and having geometrical and striped inlays of ebony and box. Supported by three lightly scrolled legs united by a small shelf. Contains a sectional tray.

Height, 30 inches; diameter, 19 inches.

193—QUEEN ANNE WALNUT WRITING DESK

English, XVIII Century

75.- Inlaid top, with molded serpentined edge and paneled sides. Has three deep drawers and its original brass lock-plates with baluster pulls.

Height, 31 inches; width, 48 inches.



325.- 4—IMPORTANT OLIVE-WOOD AND WALNUT SECRÉTAIRE

French, XVIII Century

On a rich ground of olive-wood and walnut is paneled and medallioned striping in mahogany. Three drawers with fine bronze loop handles and lock-escutcheons. A massive drop front reveals the interior tablet of equally rich wood, and four drawers. Sarcophagus-shaped pediment containing drawer.

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195—INLAID EBONY SECRÉTAIRE

Sheraton, XVIII Century

175-

In two parts. Of rosewood, thuya and ebony. Molded double arched upper front and arched sides. When opened the doors reveal four drawers, five compartments and two arched upper compartments. Chinese patterned silk screens the glass doors. Lower part has serpentine front with four drawers and drop-leaf beautifully inlaid on the inside. Small plain brass knobs and ball feet.

196—QUEEN ANNE WALNUT WRITING DESK

English, XVIII Century

90-

Handsomely decorated with light and dark panel inlays. Has one large drawer and drop-front revealing compartments and several small drawers. Finely scrolled brass lock-plates and handle to drawer. Scrolled valance and cabriole legs.

Height, 39¾ inches; width, 34 inches

197—CARVED WALNUT SECRÉTAIRE

English, William and Mar.

275-

In two parts, the upper has arched and molded pediment above two arched and mirrored doors. The lower part, richly veneered with thuya wood, has a drop front secrétaire and three drawers.

Height, 6 feet 7 inches; width, 3 feet 7¼ inches

198—QUEEN ANNE WALNUT COMMODORE

English, XVIII Century

60-

This handsome commode has two large drawers. The inlaid top has molded edge, serpentine, with broadly chamfered corners and pilasters. Serpentine valance and cabriole legs with spaced feet. Richly chiseled bronze handles in garland form, with harmonizing lock-escutcheons.

Height, 42½ inches; length, 47½ inches



200

199—INLAID WALNUT POUFREUSE

English, XVIII Century

Unusual walnut poufreuse entirely covered with paneled mahogany inlays; three drawers and box-cover forming two deep wing trays when open. Has slender chamfered pilasters; on molded base with bracket feet. Bronze loop pulls and lock-plates.

Height, 35 inches; width, 21 inches.

200—FOUR WALNUT AND NEEDLEPOINT CHAIRS *French, Louis XVI*

Splendid examples with ovoidal backs and broad seats covered in silk gros-point representing pastoral implements and rose garlands on a soft yellow ground. The frames exquisitely carved and molded. Fine patina. (Have been restored.)

from the Collection of Count Morra di Lavriano.

(Illustrated)

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201—WALNUT WEDDING CHEST

Tuscan, XVI Century

35.- Wedding chest, molded and paneled with checkered inlay in central front panel. Bracket feet.

Height, 23½ inches; length, 43½ inches.

202—WALNUT AND BRONZE CLOCK

French, XVIII Century

35.- Walnut frame with glass panel, sides decorated and mounted in splendidly chiseled *cuivre doré*. Supported by four scrolled legs and having very ornate finial in sheaf form. Fine striking mechanism. Made by Droz.

Height, 32¼ inches; width, 15 inches.

Note: A similar clock by Droz is in the Palace of Versailles.

203—LAQUÉ CABINET

Venetian, XVIII Century

240.- Louis XVI top painted green with gold striping and having two doors decorated with landscape paintings by the celebrated artist Gaspard Duguet, known as Pussino; paneled within gilded moldings. Valanced and cabriole legs displaying finely proportioned lines.

Height, 33¼ inches; length, 49 inches.

204—LAQUÉ COMMODORE SECRÉTAIRE

Venetian, XVIII Century

550.- Having three drawers and drop front, laqué a light-green and decorated by the celebrated artist Giovanni Battiste Pittoni. The upper panel represents Venus with a pageant of mermaids and tritons. The drawers and sides represent the sciences and arts. Fine bronze handles of the period.

Height, 41½ inches; length, 49½ inches.

From the Palace of Count Malmignati, Vicenza.

205—INLAID WALNUT WRITING DESK

French, Louis XVI

10.- The top beautifully inlaid with geometric panels of rosewood. It has a raised gallery with shelf at the back; three drawers and extension. Supported by delicately tapering straight legs.

Height, 33 inches; width, $20\frac{1}{2}$ inches.

206—LAQUÉ CABINET

Venetian, XVIII Century

0.- With decorative motives and fine medallions *en camaïeu* on a light green ground. The top simulates Siena marble opening to disclose compartment. Supported by slender cabriole legs.

Height, $30\frac{1}{2}$ inches; width, 23 inches.

From the Palace of Count Malmignati, Vicenza.

07—THREE LAQUÉ CHAIRS

Venetian, XVIII Century

0.- Decorative motives and fine medallions on green ground. *Cannés* seats, open serpentine and paneled backs. Columnar legs with serpentine stretchers.

From the Palace of Count Malmignati, Vicenza.

08—LAQUÉ MIRROR

Venetian, XVIII Century

2.- Surrounded with a gilded frame and outer panels of blue and white mirrors with engraved medallions representing deities.

Height, $49\frac{1}{4}$ inches; width, $41\frac{1}{2}$ inches.

From the Baldwin Collection, in the famous Farnese Castle at Caprarola.

9—TWO CARVED AND GILDED MIRRORS Venetian, XVIII Century

2.- Light finely carved Louis XVI frames with medallion heads and an additional flanking decoration representing vases, vine encircled, terminating in a conventionalized arch at the top. Mirrors of the period. (One upper panel broken.)

Height, $51\frac{1}{2}$ inches; width, $31\frac{1}{2}$ inches.

From the Palace of Count Malmignati, Vicenza.

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210—LAQUÉ COMMODE

Venetian, XVIII Century

80.- Molded top painted to represent Siena marble. Front and sides decorated with floral motives and fine medallions *en camaïen* on a green ground. Two drawers, and delicately curved legs.

Height, 35½ inches; length, 40½ inches.

From the Palace of Count Malmignati, Vicenza.

211—INLAID WALNUT PRIE-DIEU

XVII Century

70.- In the form of a cabinet this stool is ornately inlaid with figures of birds, animals and centaurs, and coat of arms of Count Malatesta di Rimini. Has molded top and pilasters and three deep drawers. The kneeling-stool opens with a lid giving access to a deep receptacle.

Height, 34¾ inches; width, 26½ inches.

212—FOUR WALNUT ARMCHAIRS

Luccan, XVII Century

140.- This splendid group typical of the period exhibits gracefully curved circular backs and seats *cannés*. Molded and carved frames with scrolled arm-supports and crowns with paneled rosettes. Fluted and reeded legs with small ball feet.

213—LOUIS XV SALON SUITE

Venetian, XVIII Century

700.- A lovely group in mellowed green, ivory and gold, comprising a sofa, two armchairs and four side chairs, displaying moldings with finely carved and gilded acanthus decoration. Open backs with delicately scrolled panels showing gilded fleur-de-lys as central motive. Seats covered with gros- and petit-point with scattered flowers and decorative motives in colored wool and silk. The whole group exhibiting an unusually harmonious color effect.

Height of sofa, 3 feet 2 inches; length, 6 feet 10 inches.

From the Palace of Count Malmignati, Vicenza.

(Illustrated)



No. 213—LOUIS XV SALON SUITE (*Venetian, XVIII Century*)

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214—CARVED WALNUT AND VELVET ARMCHAIR

Italian, XVII Century

40.- High oblong back and deep seat covered with an appliqué of crimson velvet and galloon in bold geometrical forms and water-lilies on linen. Louis XVI walnut frame with scrolled arms and rich carving in a unique design harmonizing with the cover. Finely scrolled and molded legs with three stretchers. Finished with scalloped red silk fringe.

215—WALNUT TAPESTRY ARMCHAIR

Spanish, XVI Century

90. Oblong seat and back covered with tapestry representing fruit and flowers in vases and festoons. Straight molded arms and square legs. Fluted bracket finials. Fine patina.

The two following numbers are complete in themselves, although No. 216 may be placed upon No. 217, forming a fine double cabinet.

216—WALNUT SACRISTY CABINET

Tuscan, XVI Century

140.- Molded top and base, pilasters at each side terminated with cherubim-heads. On the door is an inscription and a shelf with cherubim bracket supporting a figure in full relief representing St. Julius, the martyr, dressed as a Roman warrior with a palm in his hand.

Height, 27 inches; width, 21¼ inches.

(Illustrated)

217—INLAID WALNUT CABINET

Tuscan, XVI Century

160.- With hinged top, giving access to a deep receptacle, frieze drawer and door, inlaid with boxwood and having the coat of arms of the Capizucchi Princes on the door; flanked by two pilasters supporting angels' heads in full relief. Molded base.

Height, 33 inches; width, 22¾ inches.

(Illustrated)



216

No. 216—WALNUT SACRISTY CABINET (*Tuscan, XVI Century*)



217

No. 217—INLAID WALNUT CABINET (*Tuscan, XVI Century*)

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218—EIGHT WALNUT AND LEATHER CHAIRS *Roman, XVI Century*

240.- Oblong serpentined back and seats covered with leather stamped in a geometrical design on a ground of lighter color. The frames have carved and slightly curved legs.

From the Palace of Count Palmieri, Siena.

219—TWO WALNUT AND VELVET ARMCHAIRS

Spanish, XVI Century

400.- Low broad seat and back covered with rich crimson-red velvet paneled with gold galloon, the back panel bearing richly embroidered coats of arms of Balboa and Castile in silk and metallic threads. Frames with finely curved arms, legs and double scrolled H-stretchers.

220—TWO LARGE WALNUT AND VELVET ARMCHAIRS

Tuscan, XVI Century

140.- Oblong straight back and seat covered in red-purple velvet. The frame has straight molded arms with square supports continuing into the legs. Scrolled frontal stretcher finely cut with fleur-de-lys motive. Handsome gilded bracket finials with acanthus-leaf carving. Finished with silk fringe and gold galloon.

221—CARVED WALNUT CABINET

Tuscan, XVI Century

60.- The upper part has a cornice with fine dentello work. In the centre large drop door; paneled and in three sections and sculptured with stars and comets. The lower part open, and having a hanging of red and yellow brocatelle, patterned with lions, unicorns and heraldic motives.

Height, 56½ inches; width, 49¼ inches.

222—CARVED WALNUT CABINET

Spanish, XVI Century

220.- Molded top and base, with carvings of fruit and heads of angels supporting the frieze. One small drawer and a door with highly decorative paneled carvings.

223—CARVED WALNUT SECRÉTAIRE *Venetian, XVIII Century*

0.- In two parts. Paneled intarsias on walnut enrich the front and sides. The lower portion has serpentine front sharply angled at the ends; three drawers and a recessed box compartment. Drop-leaf revealing compartments and drawers and a sliding tablet, which gives access to the box. Molded base. Cabriole feet. Very fine lion-head and loop handles and lock-escutcheons. Upper front has two arched doors with landscape paintings. Arched and scrolled pediment with mirror.

Height, 7 feet 11 inches; width, 3 feet 7 inches.

224—PALISANDRE AND EBONY TABLE *Spanish, XVII Century*

2.- Oblong top of rosewood with ebony molding; inlaid with large open geometrical designs in silver wire. Open lyre-shaped ends with forged iron supporting stretchers.

Height, 31 inches; length, 53 inches; width, 26 inches.

From the Collection of His Eminence, Edmond Stoner, the late Archbishop of Trebizond.

225—SMALL CARVED WALNUT CABINET *Tuscan, XVI Century*

- Molded and paneled, with frieze drawer and two doors flanked by tapering pilasters. Supported on four finely carved claw feet.

Height, 34½ inches; length, 37 inches.

226—INLAID TORTOISE-SHELL AND EBONY CABINET *Florentine, XVII Century*

0.- Remarkable walnut Renaissance cabinet covered with tortoise-shell panels framed in ebony. The exterior has fourteen drawers, partly disguised by the Doric architectural design of the front elevation. A central door, with its original lock and key, gives access to three interior drawers. The drawers lined with rich crimson damask and having fine gilt bronze lock escutcheons. At the top is an ornamental gallery with bronze and ebony balustrade.

Height, 26¼ inches; length, 43¼ inches.

From the famous Stroganoff Collection, Rome.

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227

227—TAPESTRY AND GILDED STOOL

Roman, XVI Century

200.- With gilded baluster legs and stretchers. The seat is covered with a small tapestry of the finest of Flemish make existing. The design represents birds of prey; eagles and hawks, in pale yellow and fawn with silver threads.

Note: Of the same period and by the maker of the celebrated tapestry of Princess Borghese, of Rome.

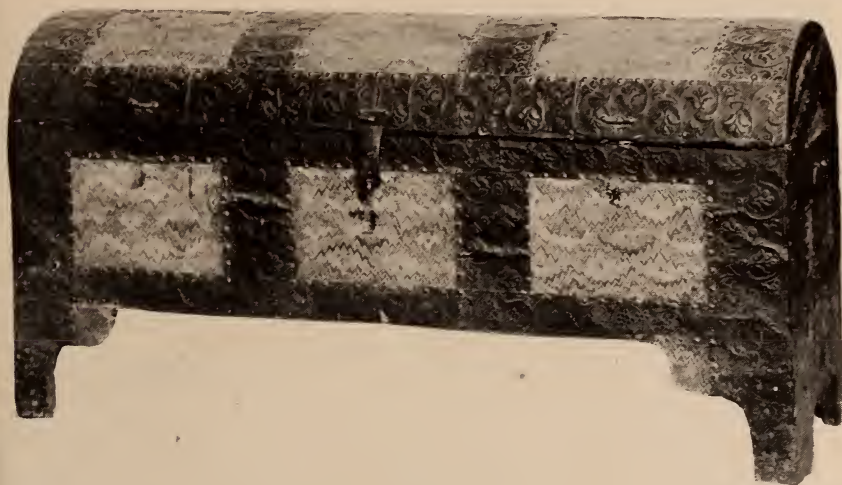
(Illustrated)

228—CARVED WALNUT CABINET

Tuscan, XV Century

100.- Molded cornice and base. The front is divided into eight panels containing drawers and compartments. The central door is ornamented with finely executed figures of two warriors; within is a nest of small drawers flanked by pilasters of caryatids in high relief.

Height, 23½ inches; length, 26½ inches.



229

229—RENAISSANCE CASSONE

Milan, XVI Century

7.- Wedding chest with arched and hinged cover, decorated with embossed copper and panels of Hungarian point. Forged iron hasp and open loop handles.

Height, 26 inches; length, 50½ inches.

Note: Examples of these fine Lombard cassoni are rare. There is one at the Castello Sporzesco at Milan and one in the Musée Civico, Turin.

(Illustrated)

230—CARVED WALNUT CREDENZA

Tuscan, XVI Century

8.- Having molded overhanging cornice, two molded and paneled doors and drawers divided by massive carved and scrolled lion-foot pilasters.

Height, 41¼ inches; length, 58¼ inches.

31—CARVED WALNUT CONSOLE TABLE *Florentine, XVI Century*

8?.- In two parts forming two consoles. Plain top with finely carved husk cornice; supported on heavy balustered legs with ball feet.

Height, 31 inches; diameter, 54¼ inches.

Kindly read the 'Conditions under which every item is offered and sold.
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232

232—CARVED WALNUT COMMODOE

Tuscan, XVI Century

150.-

Molded and paneled in architectural sections. The five drawers and the central receptacle are ornamented with heads of warriors and large central grotesque mask in alto-relievo. Flanked by foliated and scrolled pilasters. Four lion-claw feet.

Height, 3 feet 3 inches; length, 5 feet.

(Illustrated)

233—INLAID WALNUT TABLE

Roman, XVII Century

65.-

Oblong top ornately inlaid upon a ground of light palisandre with geometrical designs in angiolino and ivory. Florid scrolled open end supports. From the stretcher springs a graceful scrolled arch forming centre support.

Height, 30 inches; length, 52½ inches; width, 25½ inches.



234

34—MASSIVE CARVED WALNUT CABINET *Tuscan, XVI Century*

Having two doors and two drawers, which are placed between large sculptured masks and conceal other interior drawers. The doors are surrounded with fruit motives supported by angels' heads. The whole cabinet is finely carved with decorative motives and fruit festoons.

Height, 4 feet 4 inches; width, 6 feet 1 inch.

From the Palace of Count Palmieri of Siena.

(Illustrated)

35—CARVED WALNUT FRATINA TABLE *Florentine, XV Century*

Convent table with lyre-shaped ends pierced to receive the deeply scrolled and molded cross stretcher.

Height, 31 inches; length, 63 inches; width, 25¾ inches.

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236—FOUR CARVED WALNUT CHAIRS

Milanese, XVI Century

120.- Rectangular backs and seats in green damask with embroidered lamé and yellow silk panels of heraldic palm design. Finely carved gilt acanthus finials. Baluster legs and H-stretchers. Finished with green silk fringe.

237—BISHOP'S FORGED IRON FALDSTOOL

XV Century

80.- Having four large ball finials and loose purple velvet cushion trimmed with gold galloon and fringe. Separate cover in purple-black damask lined with silk.

Height, 22 inches; width, 24½ inches.

From the Collection of His Eminence Edmond Stoner, the late Archbishop of Trebizond.

238—CARVED WALNUT TABLE

Tuscan, XVI Century

70.- Oblong, with molded panels and dentilated cornice. Supported by four turned columns on square bases with plain stretchers. Two drawers.

Height, 33½ inches; length, 65 inches; width, 26¼ inches

239—LARGE WALNUT AND TAPESTRY ARMCHAIR

Florentine, XVI Century

90.- Walnut frame with straight arms, balustered legs and gilded finials. Back and seat covered with Spanish tapestry. On the back is a representation of a child shaking a snake, perhaps a young Esculapius, in a frame of foliage and flowers. On the seat festoons of fruit, vases of flowers and other ornamental motives.

240—BISHOP'S IRON AND BRASS FALDSTOOL

Roman, XV Century

80.- With balustered arms and brass ball finials. Rich red velvet cushion with gold galloon, two tassels and red silk valance.

Height, 30¼ inches; width, 24½ inches



241

1—WALNUT GATE-LEG TABLE

Tuscan, Early XVI Century

Circular top with two hinged drop leaves, plain apron fitted with drawers, rectangular end supports on square base rails with molded ends and gates.

Height, 28 inches; length, 34 inches.

(Illustrated)

2—CARVED WALNUT CASSONE

Tuscan, XVI Century

Molded, carved and paneled with base forming bracket and scrolled feet.

Height, 22¼ inches; length, 51 inches.

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243—MASSIVE CHEST OF DRAWERS

Tuscan, XVII Century

60.- Molded top, side panels and base, dentello cornice and five drawers. Inlaid with geometrical motives. Ornate repoussé bronze pulls and lock escutcheons. Scrolled box-corner feet.

Height, 46½ inches; length, 57 inches

244—CARVED WALNUT CABINET IN TWO PARTS

Piedmontese, XVII Century

130.- The arched and molded upper part is fitted with three drawers and three shelves. The lower part has a large door and two frieze drawers. Molded panels carved in alto-relievo with acanthus and scroll motives. A scrolled base drops sharply to form box-corner feet.

Height, 7 feet; width, 3 feet

245—CHILD'S WALNUT FRATINA CHAIR

Florentine, XV Century

40.- Walnut frame with straight legs and back very finely carved. Small central balusters. Green velvet cushion of the same period trimmed with yellow galloon. Very rare example, idiomatically called "Nurse's Chair."

246—CARVED WALNUT AND TAPESTRY ARMCHAIR

Florentine XVI Century

400.- A magnificent piece, with straight oblong back and broad seat covered with Flemish tapestry, having designs of fruit and flowers on the seat. On the back is represented Don Quixote on horseback causing the hoofs of his mount to produce flames which frighten the onlookers. The frame has straight molded arms and gilded acanthus finials; supported on balustered legs with double front stretchers and finished with scalloped fringe.

(Illustrated)

(Companion to the following)



247



246

247—CARVED WALNUT AND TAPESTRY ARMCHAIR

Florentine, XVI Century

00.—Companion and similar to the preceding, but with design on the back representing Sancho Panza on his charger entering a garden; and angry peasants protesting.

(Illustrated)

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248—SET OF FOUR WALNUT AND FLEMISH TAPESTRY CHAIRS

Florentine, XVI Century

400.-

Rectangular backs covered with tapestry representing the four virtues: Prudence, Strength, Wisdom and Temperance; on the seats flowers and fruit artistically interlaced. Plain legs and arms; carved back and frontal stretchers.

249—WALNUT FOLDING TABLE WITH HUNGARIAN POINT COVER

Roman, XVI Century

70.-

Oblong top of walnut, having molded edge framing a cover of Hungarian point representing lilies and heraldic device in colors on ivory ground. Open scroll end supports with iron stretchers.

Height, 30 inches; length, 34 inches.

250—BRONZE BASIN ON WROUGHT-IRON TRIPOD STAND

Roman, XVI Century

50.- } 46

Rare example of a lavabo of the sixteenth century. Strap iron tripod, representing a tree with flower terminal; one branch forming the suspension hook. Repoussé copper basin gadrooned, with annular beaded molding. Bail handle.

Height, 65¼ inches; diameter of basin,

251—CARVED AND GILDED TORCHÈRE

Florentine, XV Century

140.-

Very finely balustered shaft; enriched with varied leaf and pineapple motives, gadroons and urn top. Supported on scrolled tripod base, centred with S-scrollings and having quaint claw feet.

Height, 6 feet 7½ inches.

(Illustrated)



O. 251—CARVED AND GILDED TORCHÈRE (*Florentine, XV Century*)



252

252—LARGE GOTHIC CARVED OAK CASSONE *Early French Gothic*

400.- This magnificent cassone is divided into five sections. In the centre under the splendid lock of the period there is an heraldic motive of a double-headed eagle. In the flanking sections, divided by pilasters, are finely carved geometrical and floral motive. In the central section is the date, 1212.

Height, 2 feet 6 inches; length, 5 feet 8½ inches.

From the Collection of Prince Cassano Montmorency.

(Illustrated)

253—LARGE GOTHIC CARVED OAK CABINET *Tuscan, XV Century*

450.- This rare Gothic oak cabinet is a remarkable specimen of the furniture of the Feudal castles of the Renaissance. It has two paneled doors decorated with linen-fold motives and two drawers. Original forged iron locks, hasps and handles. Supported upon long straight legs.

Height, 67¾ inches; width, 62 inches

From the Verres Castle Val d'Aosta, Turin.

(Illustrated)



No. 253—LARGE GOTHIC CARVED OAK CABINET
(*Tuscan, XV Century*)

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254—WALNUT STIPO À BAMBOCCI

Bottega di Donatello, XV Century

400.- Paneled and molded, with frieze and base drawers and seven smaller drawers flanked at the corners and divided by six sculptured pilasters adorned with a coroneted owl and figures in alto-relievo showing the great delicacy of treatment which distinguishes the work of Donatello. A central door with deeply recessed niche occupied by a small figure in ecclesiastical robe opens to reveal two smaller drawers.

Height, 19 $\frac{3}{4}$ inches; length, 21 inches.

From the Giovanni Armellini Collection, celebrated patriot descended from one of the Triumvirs of the Roman Republic.

(Illustrated)

255—WHITE MARBLE FIREPLACE

Italian, Late XVIII Century

140.- Marble from the Luni quarries, having a mantel shelf supported by a frieze delicately carved with garland motive at the centre only; and terminal female busts on tapering shafts. Plain side pieces and base blocks.

Height, 42 inches; length, 53 inches; depth, 11 $\frac{3}{4}$ inches.

Note: This exquisite example of the Italian classic revival period exhibits the chaste, austere style of beauty which inspired the Adam brothers during their sojourn in Italy.

256—LAQUÉ AND GILDED BED

Venetian, XVIII Century

190.- Ornately carved and gilded with scrolled designs representing conventionalized garlands and large separate flowers. The headboard displays fine Venetian lines in its gracefully arched downward sweep, accented by narrow panels in a darker green. In the centre is a painted medallion representing the resting Virgin with the Child and St. Joseph in Egypt. Low footboard and short gracefully scrolled and gilded legs.

Height, 5 feet 9 $\frac{1}{2}$ inches; width, 5 feet 6 inches; length, 7 feet 7 $\frac{1}{2}$ inches.

From the Palace of Count Malmignati.



No. 254—WALNUT STIPO À BAMBOCCI

(*Bottega di Donatello, XV Century*)

257—LARGE BED IN DAMASK

Luccan, XVII Century

~~525~~ The canopy, sides, valances, and coverlets of this famous bed, from the palace of the Marquis di Libretti, comprise approximately eighty yards of rich crimson silk damask, woven with a palm design. The various pieces are trimmed with yellow galloon and antique gold fringe. One panel bears the coat of arms of the Marquis di Libretti di Lucca, richly appliqué and embroidered in colors. Accompanied by the original skeleton frame in wood, which is remarkable for the fact that it can be easily adapted or reduced in size. Also, nine of the damask pieces can be easily adapted as portières and window drapery and the coverlet as a wall hanging. For size and state of preservation the bed, as illustrated, is the finest Luccan example in existence.

Tester, 7 feet 8 inches by 6 feet 6 inches.

Posts, 9 feet 10 inches.

Bed frame: Length, 6 feet 10 inches; width, 5 feet 10 inches.

(Illustrated)



No. 257—LARGE BED IN DAMASK (*Luccan, XVII Century*)

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258—CARVED AND GILDED BED

Florentine, XVI Century

925.-

Having four tortiglione and balustered posts tapering at the base. Ornatly carved with birds, festoons and children. Crowning the columns are gilded iron finials representing the Farnese fleur-de-lys; these are joined to the columns by long iron spikes hidden by the tapestry valance.

Total height, 8 feet 4 inches; width, 5 feet 5 inches; length, 6 feet 11 inches.

Note: This bed came from the Farnese Palace at Caprarola and is representative of Renaissance palace furniture; it is also similar to one in the Palazzo Davanzati, Florence.

(Illustrated)



No. 258—CARVED AND GILDED BED (*Florentine, XVI Century*)

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FLEMISH, FRENCH AND SPANISH TEXTILES

259—TAPESTRY VALANCE

Flemish, XVI Century

625.-

In blues and greens and yellows on an ivory ground; representing caryatids, children, flowers and fruit. Bordered with galloon and having one section of green brocatelle. Arranged to accompany the bed No. 258, as illustrated.

Length of tapestry, 17 feet; depth, 21 inches.

260—YELLOW BROCADE TABLE COVER

Italian, XVII Century

90.-

On a ground of golden-yellow, rare design of flowers and decorative motives in many colors. Lined in yellow silk. Silver galloon border.

Length, 60½ inches; width, 44½ inches.

261—LAMPAS BED-SPREAD

French, XVIII Century

100.-

Louis XIV brocade with festooned flowers and leaves in bright colors, having the appearance of embroidery; on an ivory ground. Embroidered galloon edge. Cloth lining.

64 inches square

262—VELVET AND SILK RENAISSANCE COVER

XV Century

60.-

Very rare fragment of early Renaissance green silk, having a lustrous surface stamped and further patterned by means of a curious design snipped with scissors. Mounted with a border of rose-red Genoese velvet of the same period and edged with narrow green and red silk fringe. Rich taffeta silk lining.

Length, 51 inches; width, 32½ inches.

263—GREEN DAMASK AND VELVET COVER *Florentine, XVI Century*

0.- Green damask with red velvet panel embroidered with scrolls and two medallion figures. Galloon border. Lined with purple-crimson silk.

Length, 64 inches; width, 31 inches.

264—GREEN DAMASK AND EMBROIDERY HANGING

Florentine, XV Century

0.- With small geometric design. Along the centre an embroidered Gothic panel in six sections, representing six saints within architectural niches. Narrow gold lace border. Cloth lining.

Height, 6 feet 1 inch; width, 1 foot 1 inch.

265—SPANISH HERALDIC TAPESTRY

XVI Century

0.- Magnificent wall hanging in wool and silk representing on a blue ground the quartered arms of Marquis Melisupio di Soragne; surrounded by large foliation in green and tawny-yellow and surmounted by the crest; a richly plumed helmet with closed visor. Border in rose color with flowers and foliage.

Height, 8 feet 3 inches; length, 10 feet 2 inches.

266—AUBUSSON TAPESTRY

French, XVIII Century

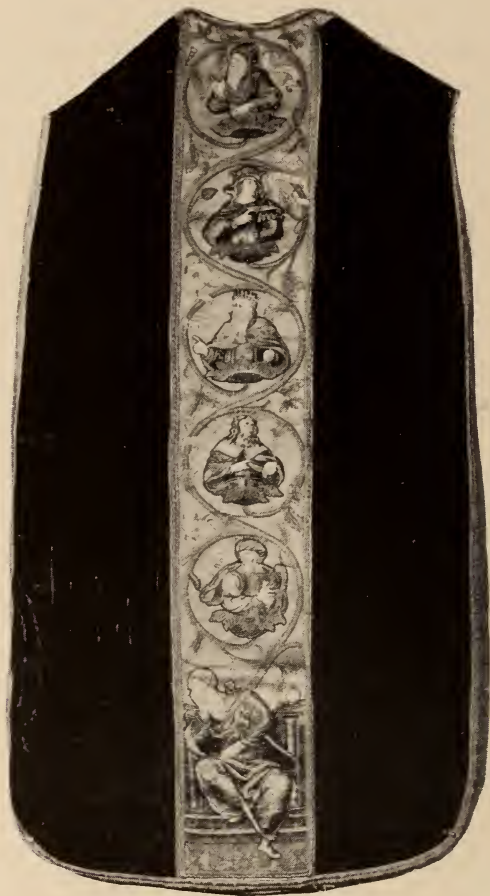
5.- A forest foreground in rich blue and green with a vista of the Palace of St. Cloud in the distance, correctly observed as from below. An ibis stands upon a rock in the centre foreground. Characteristic scrolled leaf border in fine tawny reds, browns and blue with blue selvedge. Lined with blue rep.

Height, 9 feet 1 inch; length, 6 feet 7 inches.

From the Baldwin Collection in the celebrated Farnese Castle at Caprarola, Rome.

264-B. Spread.

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267—CHASUBLE IN CRIMSON VELVET AND EMBROIDERY

Flemish, XVI Century

450.-

Of splendid Genoese velvet, with Flemish embroidery panels representing busts of ten prophets inspired by Abraham, who is portrayed in full length seated upon a throne. Embroidered edge linen lining.

Note: This chasuble was the chief treasure of an ancient Abbey in Flanders.



68—CHASUBLE IN CRIMSON-PURPLE VELVET AND EMBROIDERY

2.— Splendid Genoese velvet embroidered with panels depicting the Annunciation; the Presentation and the Nativity, with adoring shepherds.

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269—LARGE FLEMISH TAPESTRY REPRESENTING TERRESTRIAL PARADISE
Jean Raes, 1524-1560

2700.- This magnificent fabric of wool and silk in pastel colors displays an unusually good perspective. It is one of the celebrated series, the first of which was executed for Duke Visconti Borromeo from cartoons by the best Flemish artists of the Renaissance. This one, signed Jean Raes (1524-1560), represents a detail of the Garden of Eden, as a grove parted by a rivulet. In the left foreground a retreating lion is playfully bitten by a panther. On a rock is a chamois. In the upper foliage is a parrot with realistic plumage supplying a fine color accent. On the right panthers and monkeys climb a tree; in the forest a bear walks clumsily and in the foreground a beaver is playing with a water-snake. In the border masks and festoons of foliage are seen.

Height, 11 feet 4 inches; length, 14 feet 8 inches.

Formerly exhibited in the Turin Museum, Arras.

(Illustrated)

360.- 269 A. Tapestry.



No. 269—LARGE FLEMISH TAPESTRY REPRESENTING TERRESTRIAL PARADISE
(*Jean Racs*, 1524-1560)

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270—MILLE-FLEURS ARRAS TAPESTRY

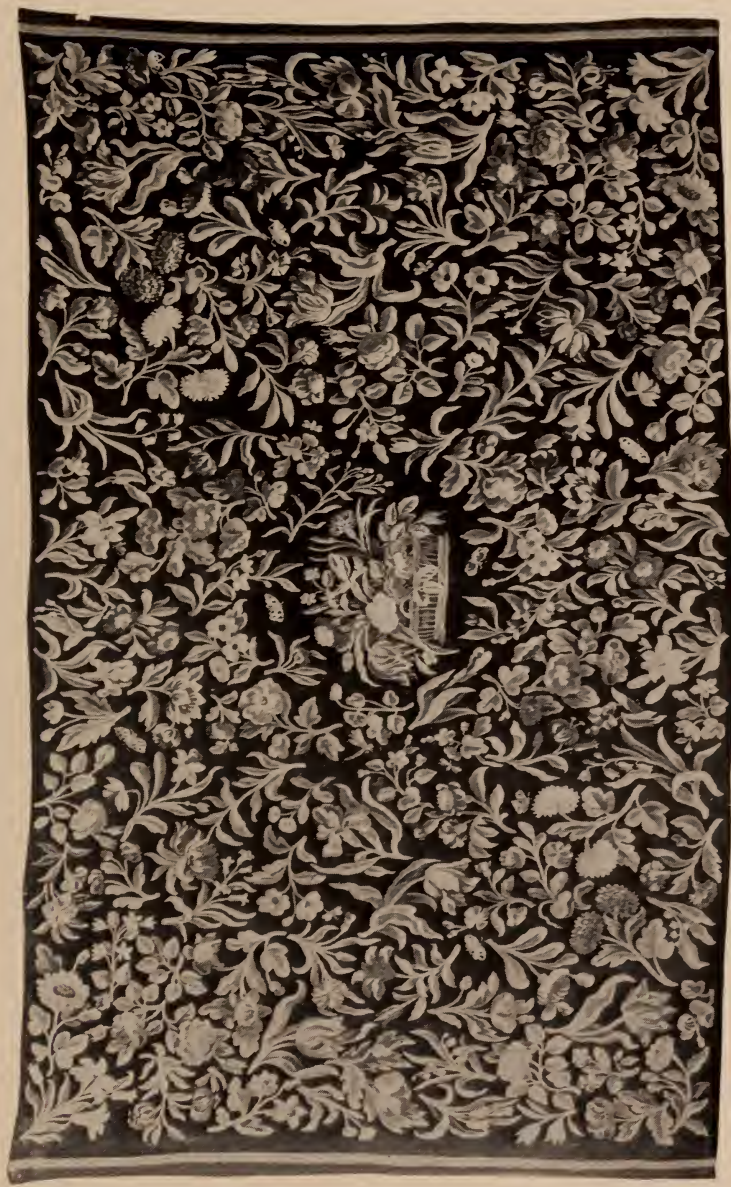
XVI Century

1675- A magnificent fabric of wool and silk in an amazing state of preservation as to color and condition. Having a dark blue ground with design of multicolored flowers: roses, lilies, etc., among which butterflies and other insects are fluttering. The central motive a basket with roses.

Height, 3 feet 5 inches; length, 8 feet 8 inches.

From the famous Stroganoff Collection, Rome.

(Illustrated)



No. 270—MILLE-FLEURS ARRAS TAPESTRY (XVI Century)

COMPOSITION, PRESSWORK
AND BINDING BY



THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

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